

"SPECIMEN COPY FREE"

DOBSON'S BANJO MAGAZINE

COPYRIGHTED, 1886, BY GEO. CLIFTON DOBSON.

Vol. I. No. 1.

NEW YORK, MARCH 15, 1886.

Price 10 Cents.

BANJO-PLAYING.

How the Oldest of Instruments is Honored in England and America.

Since the Princess of Wales began to play on the zither, that instrument has become very popular with English ladies, many of whom have become skillful performers. English young gentlemen, however, are rapidly acquiring a taste for another instrument, which may also be said to be American in its origin. One of the English weeklies of a recent date had the following paragraph: "Several young men of my acquaintance, some Guardsmen among them, are skillful banjoists, and there seems a growing wish to perfect themselves in the art. In the United States the banjo is much in vogue with ladies, and \$700 is no uncommon price to give for an instrument." The above paragraph was shown to Mr. Henry C. Dobson, a well-known performer on and manufacturer of the banjo.

NEW YORK BANJO PLAYERS.

"Do any ladies play on the banjo?" said Mr. Dobson, repeating the reporter's question. "Yes. A large number of society ladies and gentlemen are quite skillful artists. This is not generally known, but I assure you I have taught within the last few years in some of the finest mansions in and around this city, and I have had many of our wealthiest gentlemen come to my rooms here for instructions. The rage for the banjo among the society people began about ten years ago, but it was only five or six years ago that the banjo became a common instrument in many drawing-rooms. Among my pupils I may mention Lord Dunraven, who took lessons from me for two or three quarters and became quite an adept. He introduced the instrument into the Livingston family in this city. Several of that family studied the art with great energy, and I have supplied to them a number of very fine banjos. One of the ladies has since married an English gentleman, Mr. Cavendish-Bentinck. Mr. Leonard Jerome's daughter, now the wife of Lord Randolph Churchill, is a very fine performer and learned the art in this city before her marriage. Lady Mandeville, formerly Miss Yznaga, of this city, can play the instrument very well. She was a pupil of Ella Chapman, the actress, who learned the art from me several years ago. One of the best gentlemen amateurs is Mr. Christopher Gunther, a son of the ex-Mayor. Among my pupils at present are Miss E. S. Reid, a niece of Mr. Whitelaw Reid, and Miss M. B. Patterson, who was the favorite granddaughter of ex-President Johnson, and who wears at present a magnificent gold watch presented to Mr. Johnson by the colored citizens of Tennessee, when he was Military Governor of that State, and bequeathed by him to her; Messrs. Fletcher and Joseph Harper, the sons of the publisher. Miss Schaus, the daughter of William Schaus, the art dealer on Broadway, is also a promising pupil. Miss Sawyer, a daughter of a well known merchant in lower Broadway, is one of the finest lady performers on the instrument I have ever taught. Mrs. Mott, a relative of Jordan L. Mott, of Mott Haven, ex-president of the Board of Aldermen. Mr. Fred Vanderbilt touches the strings in a very creditable manner, and so does one of the Havemeyers. Mr. George Law, Jr., son of George Law, of High Bridge fame, is a prominent amateur player, and Mr. James Gordon Bennett took lessons from me for some time,

and learned to play. Mr. Arthur Claflin a son of Mr. H. B. Claflin, is one of the best amateurs in Brooklyn. One of the Misses Kingsland has learned from me and now plays very prettily. Dr. Brandreth's son and daughter play and are capable of giving a most interesting banjo concert by themselves. Miss Carleton, a daughter of the publisher; Mr. C. D. Arthur, a nephew of the President; Lieutenant H. J. Slocum, U. S. A.; Mr. Chas. Harriman, and Mr. Metcalfe, the broker, are all very fine amateur players. Mr. Pierre Noel plays well. Mr. Noel has a very fine collection of banjos and is quite an enthusiast on the subject. He has been at great pains to make this collection, and I believe it second only to that owned by Lord Dunraven. It contains a number of remarkable instruments. A son of Colonel Emmons Clark, of the Seventh Regiment, studied the instrument under my

berg the pianist, Clara Louise Kellogg and Lotta, the latter being one of my pupils. There is also Mr. Ludlow Patton, a well known broker, who married Abby Hutchings, one of the celebrated Hutchings family of vocalists. He and his wife are both players. One day at a dinner of brokers at Delmonico's he surprised the company by bringing in a banjo and entertaining the guests for a short time with a fine selection of negro melodies and operatic airs. The two Misses May, sisters of Fred. May, own banjos and are excellent players. There are many other ladies and gentlemen who admire and play on the banjo, but their names I cannot at present recall."

THE ORIGIN OF THE INSTRUMENT.

"The banjo comes from Egypt. It has been found in the tombs of the royal families in the pyramid. Here is a cut which no one



GEORGE CLIFTON DOBSON.

tuition and is a very nice player. Miss Matthews, a daughter of Mr. Edward Matthews, of Fifth avenue, is a pupil of my son George. Mr. Jocelyn, Mrs. Hurd and Mr. Frank Work are very fine players. Mr. J. Kingsbury Waterman, Dr. J. R. Stone, of Georgia; Mr. J. L. Perry and Dr. Mason, of Newport, all play remarkably well for amateurs. Judge Hilton's youngest son, Mr. Howard Stokes, Mr. P. H. Durkee, of Chicago, and Master Trotter, of New York, are all learning under me at present. Miss W. A. Bigelow and Miss Jennings, of Fifth avenue, play very well. Mr. George L. Mallory and a grandson of ex-President Tyler, now living on Staten Island, and Mr. Philip C. Vanderbilt, a relative of the Vanderbilts, are good players. Miss Embury, another of my son's pupils, is also a very graceful player. Among professional people who are good performers I might mention Miss Christine Nilsson, Thal-

that has ever seen the banjo can fail to recognize as the same instrument." Mr. Dobson showed on page 119 of Sir William Wilkinson's volume of Egypt a cut of a musical instrument resembling the banjo. Then he read a description of the instrument to show that it resembled the banjo in construction also. "A similar instrument," he continued, "still more closely resembling the banjo has been found in India. Nearly forty years ago 'Joe' Sweeney, a Virginian, introduced it to New Yorkers on the stage of the old Bowery. It became popular and is now known all over the world."

"What is the cause of the present popularity of the instrument?"

"When well played the banjo is a very fascinating instrument. You never hear the banjo played as it ought to be played at a minstrel entertainment. A few common negro melodies and a variation of 'Home, Sweet Home' or 'The Last Rose of Summer' is the

common musical stock in trade of the minstrel performer. The banjo is more easily played than the guitar, which requires much exercise and great persistence on the part of the learner. The banjo has a stronger and deeper tone. Bring it into a parlor and everybody listens. When you are depressed it throws a ray of sunshine into the wearied heart. Oh! it is a lovable instrument when you have once made it speak to you. It has a future before it. I have been in the business thirty years, and every year the business has increased."

WHAT A BANJO COSTS.

"Is \$100 a common price for a banjo?"

"No, it is not a common price. You can buy a banjo for \$1, or you can buy one for \$150. The cheapest banjo I make costs \$15. I have made several, however, for presentation, and those cost as much as \$300. They were very elaborate instruments, with solid silver heads, rosewood necks and raised ivory frets. This is a little piccolo banjo I have just finished for a young lady; it is worth \$170." The instrument was provided with a broad white silk ribbon decorated with water-color paintings of ferns and autumn leaves, so that it could be hung from the shoulder. It was of solid silver, with gilded brackets and a movable finger-board. The case was of black walnut, with the owner's initials on the cover, and was lined with sky-blue velvet.

"Where do the English players get their banjos?"

"They all order them from America. They don't know how to make a banjo in England, but they all know me. They all order very fine instruments, and when they come to America they always call for a few lessons while staying in the city.—*New York World*."

GEORGE CLIFTON DOBSON,

From the *New York Clipper*, Dec. 20, 1884.

This accomplished banjo player and teacher is a son of Henry C. Dobson, of the well-known Dobson Brothers, and inherits all of his father's genius and aptitude for extracting from the banjo the quaint music for which it is distinguished. He was born in New York City, April 2, 1863, and was educated in the public schools. His first appearance in public as a banjo soloist was made at a concert in Chickering Hall, this city, during February, 1882, and he has since played at intervals in this city. It is, however, to the manufacture of banjos and instruction of pupils that Mr. Mr. Dobson has devoted himself, and his labors have been productive of splendid results. Though quite young, he already stands in the front rank of his profession, and critics who have witnessed his performances, public and private, pronounce them among the most brilliant and attractive ever seen in this or any other country. Skillfully taught and naturally gifted, George C. Dobson has become, like his father, master of the instrument with which his name is identified. His execution is marvellous; his touch is graceful, strong and precise, and every note within the compass of the banjo he brings out with consummate art. Learned in the science of music, his command of chords and technique is unequalled, which, in view of the achievements of other members of his family, is high, though merited, praise. To the Dobson Brothers the credit is accorded of having, through their excellence as players and through their inventions, made the banjo a favorite musical instrument on the stage in Europe and America, and in almost every part of the world; and the father of the subject of this sketch enjoys the added honor of having been the first member of the Dobson family to make the teaching and manufacture of the banjo a successful professional pursuit. Young Dobson is at present teaching ladies and gentlemen in this city.

Dobson's Banjo Magazine

GEO. CLIFTON DOBSON, - - - Editor

ISSUED MONTHLY.

The following well-known artists will contribute to the musical department: HENRY C. DOBSON, CHARLES E. DOBSON, EDWARD C. DOBSON, CHARLES EDGAR DOBSON.

Entered at the Post-Offices as second class mail matter.

Placed on sale throughout America by the American News Co., and all over Europe by the International Co.

BY THE YEAR\$1.00
FOR SIX MONTHS 50c

General Office... 1270 Broadway, New York City
London Office... American Exchange, 449 Strand
Paris Office... Am. Exchange, Boulevard des Capucines

Five two-cent stamps forwarded by letter from any point in America will procure any copy of THE MAGAZINE.

Correspondents in sending business or personal letters and articles intended for publication should be particular to sign their full and proper name and address; not for publication in all cases, but as a guarantee of good faith. Send stamps for answers in all cases.

TO BEGINNERS.

The banjo is an instrument a knowledge of which is easily acquired. A small investment of time and money and you possess an accomplishment that will make you doubly agreeable in whatever society you may move. For winter nights at home, when the chairs are drawn up to the fireside, there is nothing so conducive to real social pleasure as a little music. Now comes the banjo, the most cheerful of all instruments, with its bright, silver tones, producing all the old negro melodies which are so pleasant and dear to all. The banjo is not limited, as many suppose, to simple negro music, but on the contrary it possesses as broad a scope as most instruments, operatic as well as the most difficult solos performed by the great masters being within the capacity of the instrument. Archimedes sighed for a fulcrum to move the world—had he been so fortunate as to live in this age, and taken lessons on the banjo from the greatest of all players and teachers, George Clifton Dobson, he would have acquired the power very easily he so long desired to possess! For where is there a greater fulcrum than the banjo? It will move its auditors to smiles and tears at will, and when you are enabled to thoroughly touch the hearts of your hearers, you have moved the world indeed. Many of the most prominent ladies and gentlemen of the highest social standing have taken to the banjo on account of its peculiar musical magnetism. Its pleasant, sprightly music engravates itself in the affection of all, from the prince to the peasant. There is nothing like the banjo to relieve the tedium of a long voyage at sea. For tourists it is convenient at all times; in fact, it is a portable piano, easily carried, and a little music is scarcely ever out of place. The banjo will do more to keep the old and young at home than all other inducements combined.

Geo. Clifton Dobson as a dealer has unsurpassed facilities for furnishing the public with Banjos of the best quality. Having been manufacturing Banjos for many years he has gained a reputation by thorough experience. It goes almost without saying that having made a complete study of the instrument he must surpass in knowledge and ability to construct it. He plans every portion of each instrument made at his establishment (1368 Broadway), and employs in their manufacture only those who are skilled in mechanics equally with himself in his art. The superiority of Geo. Clifton Dobson's Matchless Banjos is universally conceded. The best players will use no others.

TUNING THE BANJO.

Tune the fourth or bass string to "A" by a pitch pipe. Then place the finger on the fourth string at the seventh fret, which will give the tone "E," and tune the third string in unison with it. Then place the finger on the third string at the fourth fret, which will give "G sharp," and tune the second string in unison. Then place the finger on the second string at the third fret, which will give "B," and tune the first string in unison. Then place the second finger on the first string at the fifth fret, which gives "E," and tune the fifth string in unison.

NOTE.

A popular fallacy exists that a first-class Banjo must be made with as many screws and

brackets as possible to attach to the rim. This is simply absurd. There is no reason for using more than 24 screws and brackets on any Banjo. If the calfskin head is properly put on all the straining power necessary to produce the desired tone can be gained with 20 screws better than with 30. For the better grades of Matchless Banjos we adopt 24 screws as the standard. If more are desired they can be added when specially ordered.

J. HOWARD FOOTE.

The George Clifton Dobson Matchless Banjos.—Changes in the Business, Etc., Etc.

(From *Freunde's Music and Drama*, Jan. 9, 1886.)

I looked in this week, while in Maiden lane, at the office of Mr. J. Howard Foote and had an interview with that gentleman.

I observed some very handsome banjos in the store and Mr. Foote informed me that they were the George Clifton Dobson Matchless Banjos, and that he was doing a fine trade with them.

He also informed me that he was Sole United States Agent for them, and that during 1885 he established an important agency for these fine banjos in London, with Messrs. Alban, Voigt & Co., who have large connections in the United Kingdom and dependencies, and the export orders are coming in thick and fast.

The Matchless Banjos, as their name implies, are soon destined to be in the front ranks in the world for superior tone, finish and durability, among the lovers of this favorite instrument.

Mr. Foote says his trade in fine instruments of all classes during the past year has steadily increased notwithstanding the hard times, and while the trade in cheaper grades of goods has been badly cut by the reduction of prices and consequent depreciation in qualities, he thinks the outlook for the new year is on the whole very favorable. The better class of traders begin to realize that low prices mean poorer qualities, and that such a combination cannot be but disastrous to their prosperity in the long run.

Mr. Foote predicts that the champion cutters of prices and qualities among the wholesale houses will soon find their mistake. Quality will tell, and poor qualities of musical goods are not cheap at any price.

Mr. Foote has made several important changes, beginning with the new year.

George E. Mason and Howard W. Foote, for many years identified with the house, have assumed the management of the merchandise and sales departments.

Herschel Fenton has resumed his old position in the house, and will visit his old friends among the customers at stated periods during the year.

D. Toune is no longer connected with this house.

The Chicago house has just been appointed the General Western Agency for the well known Carpenter organs, which the New York house will also represent at the General Eastern and Export Agency. The Chicago house continues under the management of H. J. Baker and Wm. A. Thompson.

NEW MUSIC.

J. Howard Foote will shortly publish the new Banjo Instructor, by George Clifton Dobson, containing entirely new and original instructions and a great variety of new and attractive music, which will make the book the most appropriate and popular work that has ever been written for the Banjo.

Among the original compositions by Mr. Dobson the "Matchless Waltz" has been arranged for the piano and will be published in that form at an early day. The "Matchless Waltz," besides being especially characteristic as a dance, is marked as the favorite compositions of Strauss, combines a charming melody, and as arranged for the piano is destined to become one of the most popular compositions of the day. The rearrangement for the Banjo is pronounced by lovers of that favorite instrument to be one of the most remarkable compositions ever written, and gives promise that Mr. Dobson will soon be favorably known by his excellent compositions, as he is now admitted to be one of the greatest banjists living.

THE BANJO IN HEAVEN.

Mr. Dobson, while in Chicago some years ago, received a call at the Palmer House from a young Peoria minister who happened to be in the city and heard of Mr. Dobson's arrival. The young reverend gentleman was admitted and the following conversation took place:

"How do you do, Mr. Dobson?"

"Pretty well, sir."

"What is your figure for instructions on the banjo?"

"Thirty dollars for six lessons."

"Ah! In advance?"

"Yes, sir, always."

"But, Mr. Dobson, suppose anything should happen—say that you should be taken ill or should die?"

"Well, in case of the latter accident occurring, I should of course be pleased to fulfill the unfinished portion of my contract by giving you lessons on the harp on the golden shore."

A most satisfactory arrangement was arrived at. Mr. Dobson, so far, has no heavenly lessons to give.

Banjo and Guitar Lessons.

My instructing parlors, at 1270 Broadway, New York, are the finest occupied by any banjo teacher in the world. They are fitted up with every convenience for the comfort of my pupils, and are free from the distractions and inconveniences of a single office, such as used by many teachers in New York. Pupils can take their lessons with all the pleasure and comfort that they would derive from being in their own private parlor. I have a suite of rooms finely furnished, consisting of salesroom, office and private instructing parlor.

Terms given on personal application.

GEO. CLIFTON DOBSON.

The Finest Music Room.

"I think my music room the loveliest in the house," said Mrs. Vanderbilt a few days ago, as she was showing a relative from the West her mansion. It is indeed a dream of beauty. The hangings are of the softest white satin, hand embroidered in gold; the chairs are in white velvet, gold lace and ebony. A grand piano, an organ, an upright piano, a harp, violin and flute are in constant use, and about are musical instruments of almost every age, from the cymbals of the time of David down to the banjo and zither. The furnishing of this room, including the cost of all the old instruments, is said to be in the neighborhood of \$60,000.

Bradford on the Banjo.

Just now, banjos are the fashion. Ladies learn to play on this instrument, and like it. A gentleman doesn't like to take his banjo to a party, but when a lady produces one he considers it a fine opportunity to show his strength concerning the "Suwanee River," or "Nicomodemus Johnson." If ladies had no banjo in the house these chances would not occur. Another reason for the popularity of the instrument is that it makes fun; people get tired of the stiff, technical, finished piano playing which ladies have carried to such an extreme. It bores them to make the effort to show discriminative appreciation of classical music. The banjo fever has been raging all through the winter. There are many forms and styles of banjos. The main point is to have fine strings of good quality, and a good parchment head stretched as tightly as it will bear. You can make almost any properly proportioned banjo talk if the skin is tight and hard. It is considered quite a nice thing for a young man to make a small banjo for his sweetheart. He buys the materials and works them up to suit his fancy. In these cases the article is likely to cost him about \$30. The latest idea in getting up a presentation banjo for a girl is to buy one ready made and inlay it with different colored wood; there was a good deal of this done last winter, and some of the results were very pretty. If you buy a \$45 banjo, properly constructed, add pegs and tail pieces of ivory, and do a little inlaying and carving, you will have an instrument worth from \$50 to \$100. The idea that the banjo is a prime favorite among colored people is a popular error. In his family the colored man plays something else. They buy ten guitar strings to one banjo string. It is a curious consideration that the historic instrument of the troubadour should have almost ceased to be a society music-making machine, while the banjo is heard in the drawing-rooms all over the world.—*Barker Bradford in The Stage Gazette.*

ORGAN AND BANJO.

THE CLOSING RECITAL AT PLYMOUTH CHURCH.

The fifth and last of the organ and banjo recitals given at Plymouth Church, by Mr. Harry Rowe Shelley and Mr. Alfred D. Cammeyer, was heard yesterday afternoon by an audience of goodly proportions, and would have passed off in a satisfactory manner but for the collapse of the organ bellows during one of the selections. The organ has not been behaving conspicuously well for some weeks past, and it is clearly in need of a little tinkering. Mr. Shelley played Thallon's pretty "Minnet," the "Torchlight Picture" and "Spanish Dance," of his own composition; Rubinstein's "Torchlight Carnival" and two Schubert selections, in which he displayed breadth and nobility of style; an air with variations, and the andante from the C major symphony. Mr. Cammeyer played the banjo, his solo being Langey's cheap "Mandolinata," and "Meditation," his duet with guitar. Mr. Charles D. Ostrander, baritone, sang Millard's "If I Were a Knight," Liszt's "Thou'rt Like a Flower," and the song to the evening star from "Tannhauser," in a refined and artistic manner, in which one felt the need of a grain more of spirit. The accompaniments were well played by Mr. F. E. Gale.—*Brooklyn Eagle*, Feb. 18, 1886.

THE RISE OF THE BANJO

A VETERAN INSTRUCTOR COMMENTS ON THE INCREASING POPULARITY OF THAT INSTRUMENT.

"Banjos are booming now," said Mr. Dobson yesterday. "They are becoming all the rage. People used to talk and think of the banjo as appropriate only for the minstrel hall, and the idea that this instrument would become a fashionable favorite would have been scouted. I know something of this, for I have been in the banjo business for a good many years. When I began, the banjo was like this." Mr. Dobson went to a case and took out an ancient banjo, all of wood, cheap in appearance, and which, when struck, gave forth the hard twanging sound that has become the generally recognized tone of the instrument. "Here is the banjo of to-day," Mr. Dobson continued, taking out one of his newly invented instruments, "it's quite an improvement in appearance, isn't it, and also in tone?" As he spoke he played, and the difference between the two instruments was apparent. "The banjo of to-day is a very different instrument from the banjo of antiquity. It is, as you see, capable of producing different music, delicate effects, and very sweet tones. It is only five or six years since it became a fashionable instrument, but there are several well known New Yorkers who have played it for many years.—*New York Sun.*

C. O. D.

Remit all large sums by Draft on Garfield National Bank, New York; smaller sums may be sent by Registered Letter or by Postal Money Order; and on money properly sent to me in these three ways I will take all risks. Fractional parts may be sent by letter in postage stamps; but if the letter is not registered it must be done at your risk, though there is not one chance in a thousand that it will be lost.

By remitting with your order, return express charges are saved.

Remit with your order a deposit to insure good faith, when you desire goods sent C. O. D., and we will send the same, nicely packed, with privilege to examine before paying the balance.

Address all orders to

GEO. CLIFTON DOBSON,
1270 Broadway, New York.

A NOVELTY in concerts was that given by Mr. Dobson last evening at Chickering Hall. It was the second Grand Banjo Concert laying claim to genteel patronage, and very generously the claim was acknowledged. Of late years the banjo has crept into parlors, and the young ladies of the *bon ton* consider it quite an accomplishment to be able to pick its lusty chords. Of all those who pretend to be masters of the instrument, Mr. Dobson is, perhaps, the only genuine artist, and the large and fashionable audience which last night assembled must have been surprised at the range, the quality and the efficiency of the music he extracted from his unequalled instrument.—*New York Sun.*

BANJO NEWS.

In Henry C. Dobson's boyhood days he was wont to come home every night at a late hour and would always take the same route, playing the one tune he had managed to master on his favorite instrument. One very late night as he came along as usual, playing away the same old jig, a head popped out of an upper story window and a gruff voice yelled: "Say, young fellow, either change the tune or change the street!" The route was changed.

Miss Lulu Paine, daughter of the well-known physician, Dr. O. S. Paine, of Broadway and Thirty-first street, is a bright musician on the banjo. The young lady is considered one of the best of amateurs.

Edward C. Dobson has returned from London, England, and is now teaching in St. Louis.

Geo. C. Dobson reports business very brisk in Boston. Mr. Dobson has a large number of prominent people as pupils, among whom is Madame Judic.

Lillie Western, the variety artiste, who plays on nearly all modern instruments, is noted for her expert banjo juggling, and can play on two banjos at one time.

If you have a few leisure moments to spare, cultivate your musical talent by taking a few lessons on the banjo; you will find it a great pleasure to yourself and an enjoyment to your companions. It will add to your magnetism in society and make you thousands of friends.

At the present day, with all of our improved facilities and modern machinery, we can turn out an elegant silver rim banjo, spun on wire edge, wood-lined, for \$10.00.

Many dealers who have not the facility for manufacturing such perfect instruments cry down the best, if it happens to cost the most to manufacture. My aim, however, is to give purchasers at a distance, as well as those at home, a better instrument than ever before for about one half the money that they would be obliged to pay to any other house. See description of Style A.

One firm in Western Massachusetts last year made 130,000 drums, using half a million feet of lumber, 35,000 sheepskins, 2,200 pounds of cord, and tons of other fittings.

No social gathering is complete without a banjo.

Peep into the windows of the great music stores, Pond's, Ditson's and others, and you will see at a glance the banjo is the most prominent of all musical instruments.

Napoleon the First believed in destiny, and the Dobsons believe it was destiny in their fate to give to the world one of the most magnetic and pleasing of musical instruments, the banjo.

Clara Louise Kellogg plays the banjo with wonderful dexterity at private socials. She always accompanies her voice on one of Dobson's banjos.

During the Paris exhibition a time was set apart for each crown head of Europe to visit the exhibition. During this important occasion two of the Dobson brothers introduced the great American instrument, the banjo, and as these great personages passed through the extensive building they one and all listened with great attention to the marvellous playing of these gentlemen. The Dobsons are the only banjo players who have had the honor of playing before all the crowned heads of Europe.

Pure genius and great inventors always have imitators. There are over one thousand imitations of the "Dobson Banjo" in the market. The only way to be sure to get a Dobson Banjo is to get it from headquarters or from authorized agents.

Musical Dale has closed a successful engagement with the "After Dark" company, and opens in San Francisco for four months. He would like to hear from managers for season of 1886 '87. Mr. Dale is quite an expert banjoist.

Henry Sanderson's benefit performance takes place at Pastor's Theatre, April 8.

"Little Queen," an attractive song and dance, by the banjoist John M. Turner, is among the recent publications from the house of Fairbanks & Cole, Boston. It is arranged

for the piano alone, and also as a duet for banjo and piano.

E. Clark has for sale a guitar and banjo teaching business. Address, Tremont Temple, Boston, Mass.

Correspondents are wanted for Dobson's BANJO MAGAZINE in every city and town in the United States.

Henry C. Blackman's arrangement of the Mexican Military Band's "Maria Mazurka," can be had at this office. Price 50 cents, post paid.

Robert Slavin of McNish, Johnson and Slavin's Minstrels, has presented John Devoy, the topical singer, with a valuable banjo, said to have once been the property of the late Charles Backus.

Lotta is an expert player on the banjo and uses good judgment in introducing it in her plays. She appears to know at just what point it is the most appropriate. Her voice is remarkably suitable for the tone of the instrument.

Carrie Swain is a comparatively new pupil on the banjo, but she can play better than the average person who has only experienced several weeks' teaching. Miss Swain, like Lotta, is going to do some extraordinary singing in connection with her banjo work.

Joe. Hart is still singing Barker Bradford's "Clementine," which brings him five encores nightly. Mr. Hart has two new songs which bring him much applause. He is inclined to be sentimental in his verses, rather than comical or smutty, as many other professional banjoists.

William Carroll is the best Tyrolean warbler among the banjo players of the stage. William can use his voice in general to a splendid advantage with the banjo.

Edward and Alice Clark are teaching in Liverpool and London.

J. K. Emmet is a good banjo player and can do little more than accompaniments on the guitar.

Charles Parsloe, Tony Pastor, Bobby Newcomb and Lawrence Barrett's daughter all amuse themselves with the banjo.

John A. Mackay, Charles Edgar Dobson, Augustus Heckler, George Clifton Dobson and other prominent were among the entertainers at the Amsterdam Club recently.

Jacksonville, Florida, has a banjo school presided over by Joseph Carlisle, who has a sufficient number of pupils to keep him busy.

Miss Jennie Williams is an expert banjoist. She has been a great feature with Harrison and Gourlay, and will this week become a member of Denman Thompson's company.

Charles E. Latslaw, the noted piano-song composer and well-known minstrel man, has a large class of banjo pupils in St. Louis, Mo.

Lydia Thompson plays the banjo, especially in her sitting room. She is fond of its music.

Sara Bernhardt can't play the banjo but she has frequently displayed her admiration for its music by having Sardi perform for her in private theatrical circles in Paris.

Frankie Kemble, Edward Clayburg's hand-some star soubrette, will introduce the banjo in different scenes of her plays. She plays and sings well and has a handsome instrument.

Augustus Heckler, the enterprising business manager of the *Dramatic News*, knows a thing or two about the banjo and guitar, and makes his handsome home lively of an evening with the music of the two.

C. Edgar Dobson has opened a new banjo institution at 379 Sixth avenue, where he teaches a large number of pupils, consisting of representatives of the finest families in the city and many professionals. Barker Bradford, the editor of the *Stage Gazette*, is among Mr. Dobson's scholars, and, although a new beginner, can master many popular airs from the different comic operas.

Georgie Dean Spaulding, of the famous Spaulding Bell Ringers, is a remarkable harp player, but makes a favorite instrument of the banjo, which she can play with much intelligence.

Charles E. Dobson anticipates a visit to Australia in the spring. He will be the feature of one of the largest of vaudeville companies

and is sure to cause somewhat of a sensation in that country.

Gad Robinson, of Boston, has added sixteen new pupils to his already large class, and is one of the most industrious of teachers.

Kitty Howe, the soubrette of Fannie Mordaunt's company, will introduce both the banjo and the guitar in the second act of Miss Mordaunt's new play.

Sam Devere receives \$250 per week at Miner's Theatres and is allowed as many weeks during a season as he wishes to play. Miner claims Sam and Maggie Cline his two best drawing cards. Mr. Devere will not star next season as reported.

FOREIGN NOTES.

THERE was a very successful entertainment near Warminster on Wednesday evening by ladies and gentlemen of the neighborhood, who styled themselves "The Magpie Minstrels." There was quite a galaxy of beauty on the stage, the ladies looking very charming in their black-and-white dresses and powdered hair. The banjo playing of Mrs. Cunliffe and Mrs. Aylmer was much admired, and some very pretty songs were sung.

THE great matchless banjos are for sale in all the leading music houses throughout Europe.

Mrs. R. OGDEN DOREMUS and Miss Estelle Doremus, who are in Paris for the winter, have been giving Tuesday receptions at their apartments, No. 6 Rue Christophe Colomb. Mme. Christine Nilsson assisted in receiving recently, and on that day there were present Minister McLane and Miss McLane, Consul General and Miss Walker, Mrs. Fagnani, Miss Nina Fagnani, Miss Edith Healy, Mrs. Thomas Scott, of Philadelphia; Mr. Steven Hills Parker, Mrs. Cutting and Mrs. Parkinson Wright. Miss Doremus greatly charms the Parisians by her brilliant and artistic banjo playing.

THE sale of George Clifton Dobson's matchless banjos in London last year exceeded that of any other maker.

THE great Pony Moore, of Moore and Burges' Minstrels, is one of the finest banjoists in London.

MISS YZNAGA, or "Winsome Miss Emily," is as great an attraction in London society as ever, and with her tiny banjo she picks her way into people's hearts with the most delightful success and indifference.

ELLEN TERRY uses one of Dobson's banjos, and plays with remarkable skill, who, by the way, is a pupil of Henry C. Dobson.

ELLEN CHAPMAN was one of the first of American girls to introduce the banjo professionally in London.

WHALIE, the great pianist, played the banjo for home amusement.

THALBERG, whose wonderful compositions are in every musical portfolio in the world, studied the banjo in the Dobson studios.

How to Buy a Banjo.

In ordering a banjo, please be particular to state whether it is wanted for a lady or a gentleman. A banjo should be purchased with the same care as a suit of clothes, for what is suitable for one is ill-adapted to another. Some persons have small hands and short arms, and for such, banjos of special sizes are necessary to insure rapid and satisfactory progress. When you go to a store for a banjo, if the dealer does not sell a banjo of my make, he pays no attention to these considerations, and you learn how illy your banjo is adapted to you individually in size and shape only after you have bought and tried to use it. It is not to be supposed that a dealer who sells everything in the musical line, can have the same knowledge of every student's wants as a teacher who has devoted his whole life to this one branch, and to the production of the instruments.

Therefore I say, without hesitation, that if you intend to purchase a banjo, it will be greatly to your advantage to come to me in person and secure just exactly the banjo that is adapted to you particularly. This you will find will be a saving to you in the end, and will be much more satisfactory to you, both in regard to your money and the progress you will make in learning.

HOW TO FRET THE BANJO.

Place the bridge on the head of the banjo, two inches back from the centre, and mark the place, as the bridge must always remain in the same position, otherwise the notes on the fingerboard would not be correct. Divide the distance from the nut to the bridge in eighteen equal parts (the nut is the small piece of wood at the top of the neck supporting the strings), then place the first fret one-eighteenth from the nut. Then divide again from the first fret to the bridge in eighteen equal parts, and put on the second fret one-eighteenth from the first, and so on until you have fifteen frets. The frets should be small strips of white wood inlaid level with the surface of the fingerboard.

Banjo Playing Before a Queen.

SONGS OF SWEET SINGERS OF THE SUNNY SOUTH
ENJOYED BY ROYALTY.

Lately the Marchese d'A——, nephew of one of Italy's greatest statesmen and most original of modern writers, was paying a visit to a friend of mine, whose daughter, nephew and niece played on the banjo for him, says a Rome correspondent of the *San Francisco Chronicle*. These young people are from one of our Southern States; thus the banjo is in their hands what the mandolin is with the Roman or the guitar to the Spaniard.

Queen Margherita, of Savoy, having expressed a desire to hear the banjo played by those who were to "the manner born," these young folks were brought before her.

Her Majesty listened with the greatest interest to those plaintive tunes that recall to us slow lapping water currents, the moan of the wind among the canebrakes, the peaceful solitude of a plantation. The young people played something which the Queen applauded, then turning to my friend, whom she had placed on the sofa beside her, she said:

"I wish I could hear singing with these instruments."

One of the performers was a bright, gentlemanlike boy of fourteen, perfectly at his ease, as children are, especially when brought up as this one has been, in a refined family, the native unconsciousness of youth judiciously left undisturbed. The boy had a nice voice; and sings and plays the banjo equal to the most accomplished plantation darkey. When the boy heard the Queen say she would like a song, moved simply by the courtly desire to please a lady, without thinking for an instant of her being a Queen, he piped up like a nightingale most melodiously.

The boy's charming abandon inspired the other two, who, being older, were acquainted with the artificial restraints of court society, and were naturally a little impressed by the presence of royalty. The three sang beautifully together, striking the banjos as accompaniment. Thus the Queen of Italy had an enjoyment no money could have bought for her. She was enchanted, shook hands frankly with the young musicians, and after they returned home she sent each one her photograph, with autograph, each picture set in a handsome frame with the arms of Italy above.

Raised Frets.

I consider putting raised frets upon a banjo the modern and only way of completing the same; and having used a banjo for many years without them, I was forced to the conclusion that I had heretofore known nothing of the beauties of the instruments until I adopted the raised frets, as they are the best for a beginner, the best for a professional, the best for picking a banjo, and the best for stroke-playing with a thimble. I now use the raised-fret banjo whenever appearing in public—give all my lessons on the same, for experience with and without them has taught me which is the better. There is nothing like the raised frets, and whoever will give them a trial would never think of playing upon a banjo again without them. Many manufacturers adhere to the old style of inlaid frets, which take less time. Since I first introduced the raised frets some years ago, however, nearly all the prominent players of note have adopted them, and it will be but a short time before banjos will not be saleable or tolerated without them.

HOW TO HOLD THE BANJO.

Hold the banjo in an easy position with the rim resting on the right thigh, the neck inclined upward, resting between the thumb and forefinger of the left hand; the thumb should be kept pretty well under the neck so the fingers can have an easy, graceful motion; the right arm resting on the rim four or five inches from the tail piece.

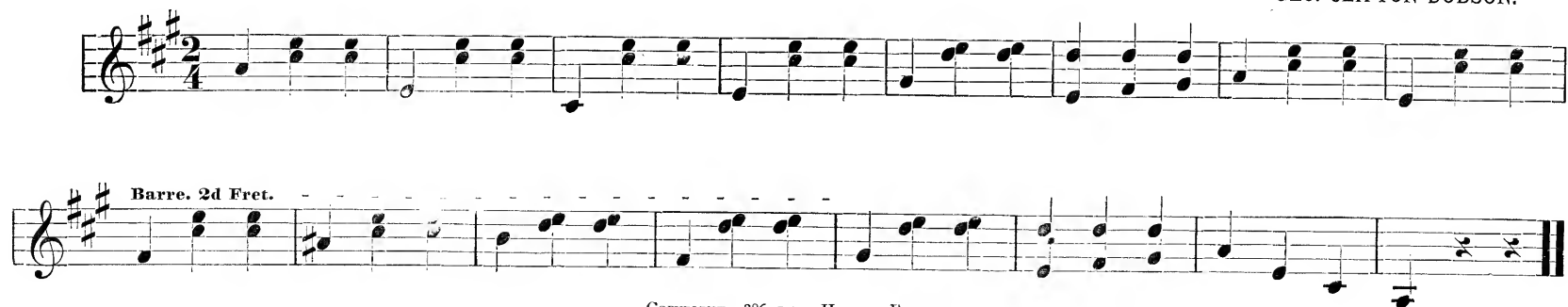
CLIFTON POLKA.

Composed and arranged by GEO. CLIFTON DOBSON.



EXERCISE WALTZ.

GEO. CLIFTON DOBSON.



COPYRIGHT, 1886, BY HOWARD FOOTE.

CLIFTON POLKA.

SIMPLE METHOD.

The musical score for 'Clifton Polka' is written in 2/4 time. It consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with various fingerings indicated by numbers 1 through 4. There are several slurs and triplets throughout the piece. The score ends with a double bar line on the seventh staff.

EXERCISE WALTZ.

The musical score for 'Exercise Waltz' is written in 3/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with various fingerings indicated by numbers 1 through 4. There are several slurs and triplets throughout the piece. The second staff begins with the instruction 'Barre, 2d Fret.' and continues with the same notation style. The score ends with a double bar line on the second staff.

HENRY C. DOBSON'S

Great Patent Silver Bell Banjos

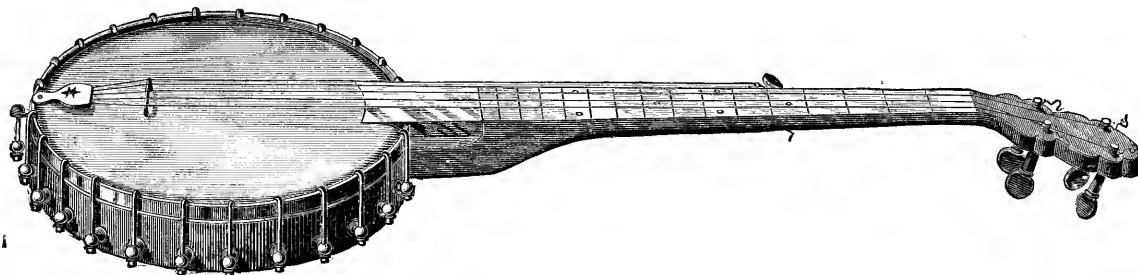
Special Notice.

Patented May 14, 1878.

" Nov. 8, 1881.

" June 6, 1882.

" March 4, 1884.



No. 3.—FRONT VIEW.

Special Notice.

No Instrument genuine unless stamped, numbered and accompanied with a certificate corresponding with the number on each instrument and signed Henry C. Dobson.

SEND STAMP FOR ILLUSTRATED CATALOGUE

Address all orders to **HENRY C. DOBSON, 1270 Broadway, New York, U. S. A.****J HOWARD FOOTE,**

Sole United States Wholesale Agent for

George Clifton Dobson's MATCHLESS BANJOS.

Sole U. S. Agent for the Genuine Courtois Cornets and Band Instruments.

Sole U. S. Agent for Eugene and Jacques Albert's New Patent Clarionets.

Sole U. S. Agent for the Genuine Turkish Cymbals.

Sole U. S. Agent for Badger's Boehm Flutes.

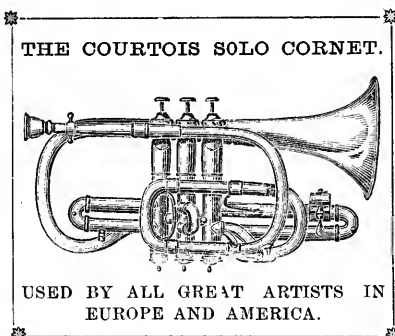
Sole U. S. Agent for Gautier's "Colophane Artistique."

Sole Maker of the Genuine "Challenge" Band Instruments.

Sole Maker of the "Prize," "Favorite" and "Bini" Guitars.

Sole Importer of the Genuine "Cremona" Violin Strings.

Sole Importer of the "Imperial Russian Gut" Violin Strings.



THE COURTOIS SOLO CORNET.

USED BY ALL GREAT ARTISTS IN EUROPE AND AMERICA.

Genuine Buffet's, Albert's, Martin's and Bertin's Clarionets.

Genuine Buffet's, and Godfroy's Boehm Flutes and Piccolos.

Genuine H. F. Meyer's Flutes and Piccolos.

Genuine Old Violins, Artists' Bows, etc.

Genuine Naples Mandolines.

Genuine Swiss Musical Boxes, the finest quality imported.

Genuine English Concertinas, and the finest line of Musical Merchandise in the U. S. for Professional use.

Wholesaler and Exporter of Prof. Gally's Clariona and Orchestrones.

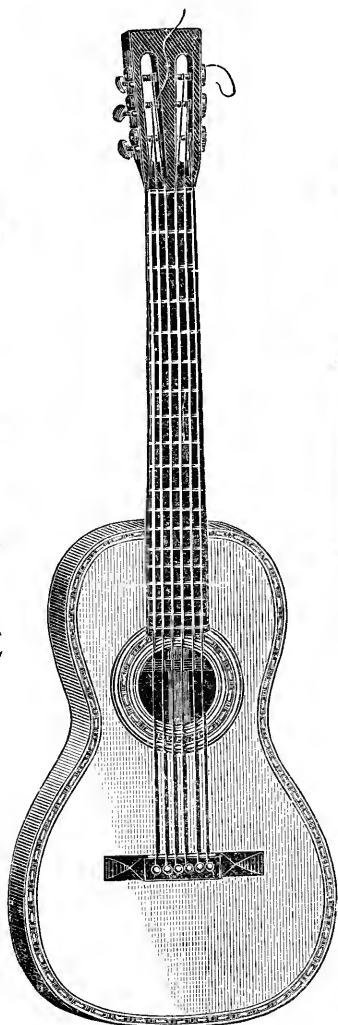
General Eastern and Western Agency, and Export Department of the "Carpenter" Reed Organs.

NEW YORK: 31 and 33 Maiden Lane.

CHICAGO: 307 and 309 Wabash Avenue.

SEND FIVE TWO CENTS STAMPS FOR FINELY ILLUSTRATED CATALOGUE. MENTION DOBSON'S MAGAZINE.

G. C.
DOBSON'S
AMER
 STYLE
GUITARS.



G. C.
DOBSON'S
ICAN
 No. 5.
GUITARS.

GEO. CLIFTON DOBSON,

MAKER, 1270 BROADWAY, N. Y.

BANJO TRIMMINGS.

| Banjo Pegs. | |
|---|------------------|
| | Per set of five. |
| Boxwood, ebonized, concave model.. | \$ 25 |
| Ebony, concave model, fine quality, plain, finely finished..... | 35 |
| Ebonized, extra concave model, pearl engraved colored star inlaid on sides..... | 85 |
| Ebonized, oval model, fancy engraved colored pearl leaves, etc., inlaid on sides..... | 1 25 |
| Ebony, extra concave model, fancy engraved colored pearl bouquet of flowers, inlaid on sides..... | 5 50 |
| Ivory, extra concave model, beautifully finished, with colored pearl dot inlaid in head..... | 7 50 |

| Banjo Patent or Machine Heads. | |
|---|----------|
| | Per set. |
| Engraved brass plates, best quality, bone buttons..... | 95 |
| Engraved German silver plates, best quality, ivory buttons..... | 3 25 |
| Engraved German silver plates, best quality, pearl buttons..... | 5 00 |

| Banjo Bridges. | |
|---|-------|
| | Each. |
| Cedar-wood, new model, best for producing a brilliant tone..... | 05 |
| Rock-maple, new model, best for producing a soft, sweet tone..... | 05 |
| Ebony, new model..... | 05 |
| Any of the above bridges, 50c. a dozen. | |

| Banjo Tail-pieces. | |
|--|--------|
| | Each. |
| Rosewood, new model, small sizes, finely finished..... | 06 |
| Ebony, new model, small sizes, finely finished..... | 10 |
| Nickeled, new model, small sizes, finely finished..... | 25 |
| Dobson's Patent, complete..... | \$1.50 |

| Banjo Screws and Brackets. | |
|---|-------|
| [See note on page 2.] | |
| | Each. |
| Nickeled screws and nut and nick-eled bracket, new model..... | 15 |
| Nickeled screws, safety nut and nick-eled bracket, new model... | 20 |
| Nickeled screws, safety nut and nick-eled bracket, Matchless pattern..... | 35 |
| German silver screws and safety nut and German silver bracket, Matchless pattern..... | 40 |

| Banjo Wrenches. | |
|--------------------------------|-------|
| | Each. |
| Brass, fancy scroll model..... | 10 |
| Nickelled, "..... | 15 |

| Banjo Thimbles. | |
|---|-------|
| | Each. |
| German silver, improved model, the best made..... | 20 |
| Brass..... | 10 |

| Instruction Books for the Banjo. | |
|---|--------|
| | Each. |
| Henry C. Dobson's, boards..... | \$1 00 |
| George Clifton Dobson's Matchless Banjo Instructor, ready June 1, 1886..... | 1 00 |
| New System, G. C. Dobson's, Boston | 1 00 |
| Modern Method "..... | 1 00 |
| New School "..... | 75 |
| Complete Instructor "..... | 1 00 |
| Simplified Method "..... | 50 |
| Star Instructor "..... | 25 |
| Howe's Banjo Instructor..... | 50 |
| Ryan's Banjo Instructor..... | 75 |

| Simplified Method Books. | |
|--|--------|
| H. C. Dobson's, 20 tunes for beginners | \$2 00 |
| Geo. Clifton Dobson's Simplified Method..... | 2 50 |
| H. C. Dobson's, 40 tunes for solo players..... | 5 00 |
| Chas. Edgar Dobson's, containing latest airs from Harrigan's plays.. | 2 00 |

GUITAR BOOKS.

| | |
|--------------------------------|-------|
| New School (G. C. Dobson)..... | \$ 75 |
| Simplified Method..... | 50 |
| Hayden's Method..... | 2 00 |

| TUNING FORKS. | |
|--|----|
| In Key of A natural, best steel, <i>mini-ature size</i> , with rings to attach to watch chain..... | 25 |
| In Key of C natural, best steel, <i>mini-ature size</i> , with rings to attach to watch chain..... | 25 |
| In Key of A natural, best steel, <i>Phil-harmonic</i> , natural color..... | 25 |
| In Key of C natural, best steel, <i>Phil-harmonic</i> , natural color..... | 25 |

| TUNING, or PITCH PIPES. | |
|--|----|
| German Silver, tuned in A natural, best quality, in silver-plated boxes..... | 30 |
| German Silver, tuned in C natural, best quality, in silver-plated boxes..... | 30 |
| German Silver, A natural and C natural, <i>combined</i> , extra quality, in silver-plated boxes..... | 30 |

| Banjo Cases. | |
|--|--------|
| | Each. |
| Wood, black, with hooks and lock, full lined with flannel..... | \$3 50 |
| Leather, new model, full lined with flannel..... | 7 00 |
| Leather, new model, extra fine, full lined with flannel..... | 10 00 |

| Banjo Bags. | |
|--------------------------------------|-------|
| | Each. |
| Cloth, shape of banjo, neatly made | 1 00 |
| Flannel, shape of banjo, neatly made | 1 50 |

| Banjo Strings. | |
|---|------------|
| The great difficulty in getting suitable strings for the banjo is well known to all banjoists. I have taken great pains to procure the best strings made, in size, tone and durability, and I am confident that the following strings will meet every want. | |
| | per b'dle. |
| 1st (also 5th strings), very thin size, good quality, Russian Gut..... | \$1 00 |
| 1st (also 5th strings), very thin size, best quality, Imperial Russian Gut..... | 2 60 |
| For 2d and 3d banjo strings, select the smallest and largest sizes of violin E strings. | |
| | per doz. |
| 4th, wound on best selected white silk, silvered wire, single spun, 36 inch..... | 80 |
| 4th, wound on best selected white silk, silvered wire, single spun, 40 inch..... | 90 |

| | per doz. |
|--|----------|
| 4th, wound on best selected white silk, silvered wire, single spun, 36 inch..... | 80 |
| 4th, wound on best selected white silk, silvered wire, single spun, 40 inch..... | 90 |

| | per doz. |
|--|----------|
| 4th, wound on best selected white silk, silvered wire, single spun, 36 inch..... | 80 |
| 4th, wound on best selected white silk, silvered wire, single spun, 40 inch..... | 90 |

| | Per Set |
|--|---------|
| The set of first quality gut, and bass wound on white silk..... | 60 |
| The set of IMPERIAL RUSSIAN GUT, including best quality bass, wound on white silk, GEO. CLIFTON DOBSON'S STANDARD..... | 1 00 |

There are no other Banjo strings equal to these in the market.

| Banjo Heads. | |
|--|-------|
| | Each. |
| Fine, selected calf-skin, 12 inches diameter, for Ladies' Banjos.... | 35 |
| Fine, selected calf-skin, 14 inches diameter, for Stage or full-size Banjos..... | 60 |

The following are warranted to be THE BEST MADE, and are specially adapted to professional use:

| | Each. |
|---|-------|
| 12 inches diameter, finest selected calf-skin, for Ladies' Banjos.... | 60 |
| 14 inches diameter, finest selected calf-skin, for Stage or full-size Banjos..... | 1 00 |

Geo. Clifton Dobson's

AMERICAN GUITARS.

NOTE.—These instruments are manufactured under the personal supervision of Geo. Clifton Dobson at 1368 Broadway.

ABOUT GUITARS.

It is a well-known fact that the imported Rosewood Guitars, from the fact of their being made of unseasoned material, will not stand the climate of the United States. All who have dealt in them have had considerable annoyance and loss by the Guitars splitting and warping. Many efforts have been made to improve their quality, but without success. My American make I can confidently recommend as being *excellent* in all respects—made of well-seasoned material and of superior tone—warranted not to split or warp.

THE AMERICAN Concert, or Solo Model, with *Fine Patent Heads.*

| | EACH. |
|--|---------|
| No. 1.—SOLID ROSEWOOD, front neatly inlaid with fancy wood, stripe down back, plain rosewood edges, finely finished, <i>without case</i> | \$22 00 |
| The same in wood case..... | 25 50 |
| 2.—SOLID ROSEWOOD, front and back finely inlaid with fancy wood, white holly edges, beautifully finished, <i>without case</i> | 30 00 |
| The same in wood case..... | 33 50 |
| 3.—SOLID ROSEWOOD, front and back finely inlaid with fancy wood, white holly edges, beautifully finished, <i>large size</i> , or <i>Amateur Model</i> , <i>without case</i> | 35 00 |
| The same in wood case..... | 38 50 |
| 4.—SOLID ROSEWOOD, same as No. 2, body of Guitar and finger-board edged with Ivory, G. S. patent head, <i>in case</i> | 50 00 |
| 5.—SOLID ROSEWOOD, same as No. 3, body of Guitar and finger board edged with Ivory, G. S. patent head, <i>in case</i> | 55 00 |

GUITAR STRINGS.

| | Per set. |
|---|----------|
| Geo. Clifton Dobson's imported set of Guitar Strings put up in fancy boxes..... | \$1 00 |

NOTE.—These strings are made in Germany, and imported direct by me. Every set warranted to be true or money refunded.

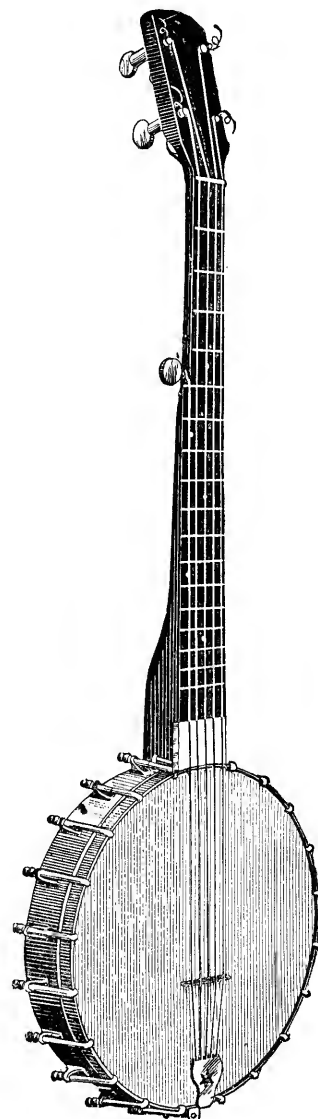
| | |
|---------------------------|----|
| Single strings, each..... | 20 |
|---------------------------|----|

GUITARS OF OTHER MAKERS.

| | Each. |
|--|--------|
| Style 1.—Imitation Rosewood, inlaid on top and around sound-hole, excellent quality..... | \$5 00 |
| Style 2.—Imitation Rosewood, finely inlaid with Pearl, etc., on top and around sound-hole, fine quality..... | 7 50 |
| Style 3.—Imitation Rosewood, fancy Pearl and wood inlaid front and back, extra fine quality..... | 11 50 |
| Style 4.—Rosewood, with plain wood inlaid front, and stripe down the back, excellent quality, the best of its class..... | 8 00 |
| Style 5.—Rosewood, finely inlaid front, stripe down back, mahogany neck, the best plain Rosewood Guitar..... | 15 00 |
| Style 6.—Imitation Rosewood, front, back and sides richly inlaid with Pearl and wood, elegantly finished..... | 15 00 |
| Style 7.—Rosewood, richly inlaid with Pearl, etc, Rosewood edges, elegantly finished..... | 18 00 |
| Style 8.—Rosewood, front, back and sides elegantly inlaid with Pearl and wood, Ivory edges, superbly finished..... | 30 00 |

STYLE A.

Matchless Banjos.



Description of Style A & B

A. Nickeled Rim, spun over steel wire edge, polished black walnut neck, boxwood ebonized pegs, rosewood fingerboard, Brass raised frets (or flat inlaid frets), positions inlaid at the 5th, 7th, 9th, 12th and 15th frets; 20 new pattern nick-eled screws, safety nuts and brackets, patent nick-eled tailpiece and nick-eled wrench.....

B. LADIES' BANJO, 9 inch Rim, otherwise the same in every respect as style A... 12 00

NOTE.—The Matchless Stage Banjos, 11 inch Rim, styles A and C, and Ladies' Banjos, 9 inch Rim, style B and D, are the best Banjos ever made for the money.

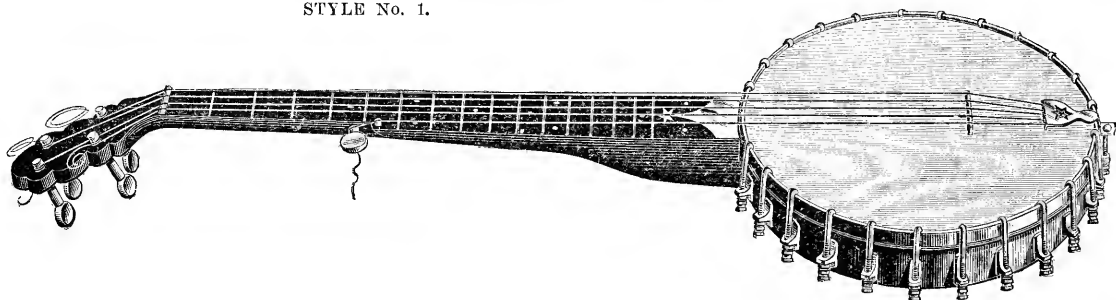
STYLE C.—Nickeled Rim, spun over steel wire edge, oil-finished black walnut neck, boxwood ebonized pegs, brass raised, or flat inlaid, frets, positions inlaid at 5th, 7th, 9th, 12th and 15th frets; 20 fine brass screws, safety nuts and brackets, patent tailpiece and wrench, 10 00

STYLE D.—Ladies' Banjo, 9 inch rim, otherwise the same as style C..... 10 00

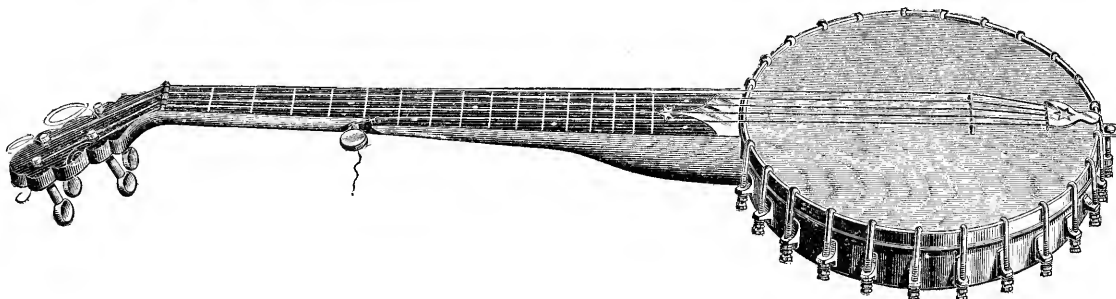
The above instruments will be sent to any part of the United States, including one set of George Clifton Dobson's best Banjo Strings, two bridges, etc., for \$12.00, for styles A and B; and \$10.00 for styles C and D.

C. O. D., with privilege of examination.

STYLE No. 1.

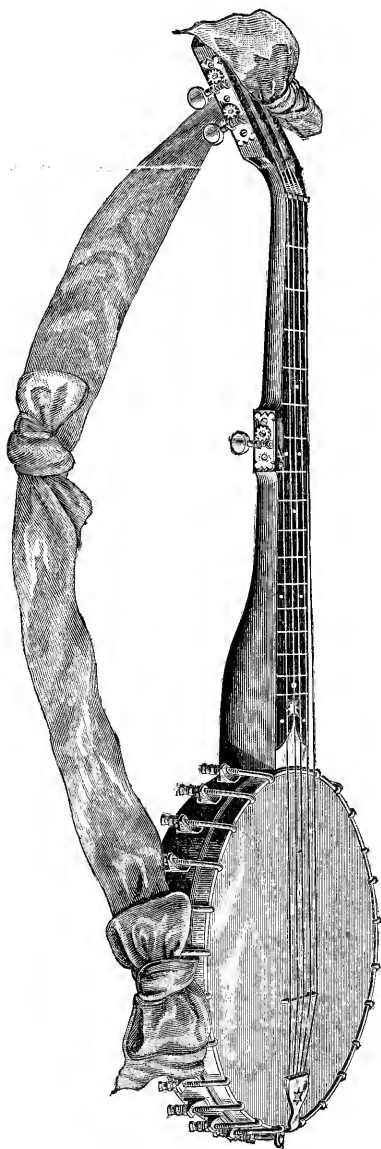


- | | |
|--|-----------------|
| 1. Nickeled Rim, spun over double steel wire edges, polished black walnut neck, ebony pegs, thick rosewood fingerboard, German Silver raised frets (or flat inlaid frets). German Silver positions of elegant designs inlaid at the 5th, 7th, 9th, 12th and 15th frets, 24 new pattern nickeled hooks and brackets with octagon covered cap-nuts, patent nickeled tailpiece, nickeled wrench, and decorated with <i>fancy colored ribbon bow</i> | Each \$15 00 |
| 2. LADIES' BANJO, 9 inch Rim, otherwise the same in every respect as style 1..... | 15 00 |
| Ribbon shoulder sash for Ladies' Banjo, style 2..... | 1 00 |

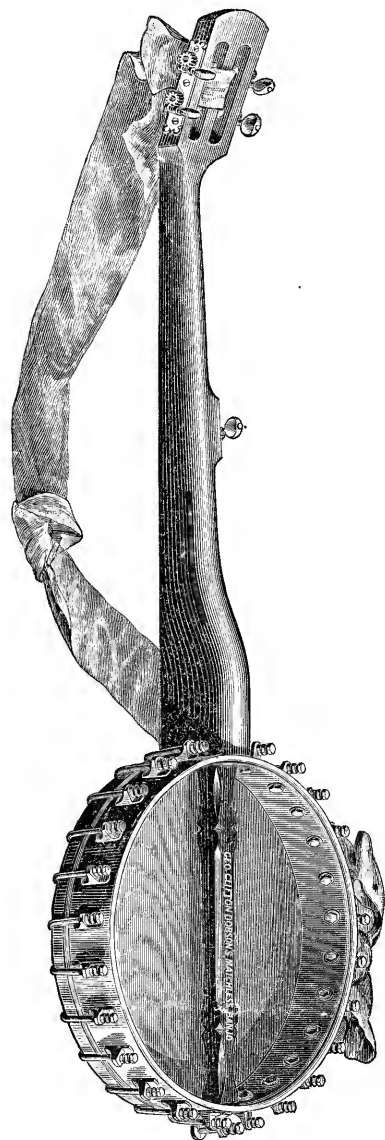


STYLE No. 3.

- | | | |
|----|---|-----------------|
| 3. | Extra heavy German Silver Rim, spun over double steel wire edges, polished black w lnut neck, fine ebony pegs, thick ebony fingerboard German Silver raised frets (or flat inlaid frets). German Silver positions of elegant designs inlaid at the 5th, 7th, 9th, 12th and 15th frets, inside of rim finished with French jet polish, 24 new pattern nickeled hooks and brackets with octagon covered cap-nuts, patent nickeled tailpiece, nickeled wrench, and decorated with <i>elegant colored ribbon bow</i> . | Each \$20 00 |
| 4. | LADIES' BANJO, 9 inch Rim, otherwise the same in every respect as style 3. Elegant ribbon shoulder sash for Ladies' Banjo, style 3. | 20 00 1 50 |
| 5. | Extra heavy German Silver Rim spun over double steel wire edges, elegantly burnished, finely polished black walnut neck ; fine German Silver machine or patent head (or with fancy inlaid ebony pegs) ; thick ebony fingerboard of best quality ; German Silver raised frets (or flat inlaid ivory frets) ; German Silver positions of elegant designs inlaid at 5th, 7th, 9th, 12th and 15th frets ; inside of rim finished with French jet polish ; 24 elegant nickeled hooks and brackets with octagon covered cap nuts, patent nickeled tailpiece, nickeled wrench, and decorated with elegant colored ribbon bows. | Each \$27 00 |
| 6. | LADIES' BANJO, 9 inch Rim, otherwise the same as style 5 in every respect. Elegant ribbon shoulder sash for Ladies' Banjo, style 6. | 27 00 3 00 |
-
- STYLE No. 3.



STYLE No. 5—WITH SHOULDER SASH.



No. 5—INSIDE VIEW.

SPECIAL NOTICE.

GEORGE CLIFTON DOBSON'S GREAT STAGE AND PARLOR BANJO is the GEM of all Banjos—truly MATCHLESS.

Each instrument is elegantly mounted, beautifully finished and warranted to possess a tone hitherto unequalled in brilliancy and power. Mr. Dobson challenges any one to produce an instrument that can compete with the Matchless Banjos in the great qualities required in a master instrument, viz.—

Equal power on all the strings.

True in all the positions.

Ease in playing, the tone being produced with hardly an effort on the part of the player.

Beautiful in design and finish, combined with solidity of construction.

If a powerful "Stroke Banjo" for use in public halls, combined with great purity of tone, is wanted, or if a sweet, mellow tone is required for the stage, or to accompany the voice in the parlor, George Clifton Dobson guarantees to produce such Banjos, made on scientific principles, which fairly entitle the instruments to the name—MATCHLESS.

The Matchless Banjos are made in Mr. Dobson's own factory, of the best materials, by use of machines expressly constructed for the purpose—each part being made by its special machine—with the aid of the most experienced and skilled workmen, the whole under the supervision of the proprietor, who personally selects the woods used in the instruments—ebony, rosewood, walnut, etc., which are cut on the premises and thoroughly seasoned before using.

During years of experience Mr. Dobson has observed the great difference in the quality of the various materials used in making Banjos, and he guarantees to select such wood, combined with the necessary metal parts, as will produce *any special* quality of tone desired, or no sale. He says: "Any fair workman can make a *Banjo*, but to breathe into it the soul of music is quite another thing."

Geo. Clifton Dobson,
1270 BROADWAY, NEW YORK, U. S. A.

SENT C. O. D. TO ALL PARTS OF THE UNITED STATES AND CANADA.